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statement, and the hem-ing and haw-ing of the first half of Mr. Poynter's lecture on Ancient Decorative Art is simply unbearable. But Mr. Morris' aesthetic whims are suggestive. Mr. Poynter makes amends for his shilly-shallying commencement before he finishes, and the other lectures are by persons competent to speak and not afraid of their audience. Mr. Reginald Poole's essay on "The Egyptian Tomb" is the work of a man who knows his subject as few Englishmen of the day, not scientists, know anything. Not to speak of the amount of truth conveyed, it would be hard to find the Egyptologist who, in so many pages would steer clear of or run down so many errors. Mr. Poynter makes one remark which must endear him to every lover of simplicity. He says that decoration, to be good, should be perfectly easy to the workman or designer. How many walls would go bare, and be all the better for it, if our decorators were forbidden to cudgel their brains or take thought about dados and friezes! Prof. W. B. Richmond writes on "Monumental Painting," and J. T. Micklethwaite on "English Parish Churches."

J. W. BOUTON announces for immediate publication a descriptive and historical catalogue of the works of Don Diego de Silva Velasquez and Bartolome Esteban Murillo, which will comprise a list of the paintings of these artists, a description of each picture, its history from the earliest date, and everything of possible interest about them. An account of the lives and works of the disciples of these artists will be added. The author is Charles B. Curtis, M. A. There will also be a "large paper" edition of 100 copies, with the etchings printed on both Holland and Japanese paper.

THE enterprising managers of the Madison Square Theatre, on the hundredth night of Bronson Howard's "Young Mrs. Winthrop," distributed among the audience copies of a dainty pamphlet consisting of photogravure reproductions of "modelings" of the author and the principal characters, by Charles Elwyn Conner. The mechanical part of the undertaking is excellent; but it cannot be said that the expense incurred is justified by reason of the artistic value of Mr. Conner's work. The portraits are failures almost without exception.

Correspondence.

OIL COLORS FOR A CHILD'S PORTRAIT.

SIR: Will you please tell me what oil colors to use for flesh in the portrait of a little girl? Mrs. J. E. S., Cincinnati, Ohio.

ANSWER.—For a complexion of medium tone use silver-white, yellow-ochre, vermilion, madder lake, and cobalt, for the lightest parts, adding a very little raw umber to tone the crudeness. For the shadows, take raw umber, ivory black, yellow-ochre, vermilion and cobalt; mix with white when necessary. For a very fair complexion a little of Schönfeldt's light cadmium is needed. If a very rich tone of flesh is required, add light-red.

METHODS USED TO DECORATE AWNINGS.

SIR: Can you tell me through the columns of THE ART AMATEUR the method used in painting "side show" pictures on canvas? I wish to decorate our awning, and from experience find oil colors do not answer the purpose.

T. S. P., Toledo, O.

ANSWER.—The best colors to use for such a purpose would be the coarse oil paints in small cans. These are used by house painters for outside decorating, and in painting campaign banners, and are intended to withstand the ordinary action of the weather. A medium specially prepared is used with these colors, and can be bought by the pint or in larger quantities at any paint shop. Large flat bristle brushes should be used in painting.

THE ELECTRIC LIGHT IN A PUBLIC MUSEUM.

ASTRA, Boston.—Perhaps we cannot answer your query better than by printing the following letter to a London publication. There is a wide difference between one kind of electric light and another; but we do not pretend to say which is the best of the many candidates for public favor:

"To the Editor of The Artist.—SIR: Without any wish to disparage the electric light, it must be painfully apparent to all those who visit the South Kensington Museum at night that never was a more melancholy failure of an experiment allowed to linger on in such an important building. Hung aloft in close proximity to the roof, without any reflectors, these lamps, flickering and hissing, with every appearance of being on the eve of extinction, then suddenly breaking out again into a sort of galvanized life, completely bewilder and torture the poor mortal who is attempting to study or look at anything. The old method of illumination fulfilled its purpose, and was in every way inconceivably superior to the present mode. The electric light at the Savoy Theatre and this at the museum are two totally different things; the gulf between an Argand burner and a farthing rushlight is hardly wider. Nay, I would give the preference to the latter, which does give a steady light, humble though it be, while this flickering eccentricity hisses into the bargain; and even, as it once happened, burst its globe, which fell broken in a hundred fragments almost at my feet, narrowly escaping a valuable case of treasures."

BACKGROUNDS IN WATER-COLORS FOR PHOTOGRAPHS.

SIR: Will you be so kind as to give some further suggestions for coloring backgrounds in photographs, to a class who have profited much by the lucid articles on photograph painting which have already appeared in your columns.

T., P., T., and S., Boston.

ANSWER.—The best background, as a rule, is one which is darker than the lights and lighter than the shadows of the picture. For fair persons the blues, violets, and greens, are generally desirable. Warm browns and dark red are useful for dark persons. Gray, greens, olive, greenish grays are often valuable. In no case should one uniform flat tint be used, for it would make the figure appear inlaid; and the background should never be allowed to distract attention from the principal figure. The fashion of introducing a gold background, employed by some inartistic photograph colorers, is a vulgarity to be avoided. The aim should be to get atmosphere into the picture, which is done by using broken tints, and by causing the light to fall on the background from the same point as it falls on the sitter. Plain backgrounds are, as a rule, better than landscapes. When the latter are employed they should be painted broadly and the fewer objects introduced the better. The objects should be merely indicated with little attention to details.

"WARM" AND "COLD" COLORS.

E. P. R., Toledo.—Colors are called warm or cold as they approach the extremes of the primaries—yellow on the one hand and blue on the other. Red is also warm. Descending in the scale, the secondary colors, tertiary, etc., are called warm or cold in

proportion as they are compounded of the warm or cold primaries. Thus orange, the different browns, the red tints and the greens which partake largely of yellow or brown are warm; while all blue tints, including the bluish greens, and the grays are cold. White and black, are also cold; but a slight admixture of yellow with the white is sufficient to give it a warm tinge, and black may be warmed (comparatively) by mixing with it a little red—Indian red or lake. Grays, too, although to speak generally they are cool tints, are so in different degrees; those which approach nearest to blue and white, or black and white are "cool"; while those which have more red in their composition are denominated "warm" grays. Again, raw umber is a cool brown, as compared with burnt umber.

STUMPING IN FIGURE DRAWING.

T. B., Toronto, Can.—Stumping is used in figure drawing, and is a quick and effective method. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder, and roll the point of a stump in it, so as to take up a little; with this get in the shadows tenderly and evenly, and finish them with such touches of any of the black chalks as may be necessary to give character, sharpness, and depth; use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice. A piece of soft calico, or the tip of the finger, may be used to soften the stumping. Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper or cork, are for small drawings.

THE RELATIONS AND HARMONIES OF COLOR.

SIR: I came across many years ago some rhymes embodying the principles of harmony in color. In less than a hundred lines, if I remember right, they give a vast amount of information in such a simple form that even a child could easily commit it to memory. If you know what I refer to I wish you would let me know where I could find the lines; and, if not asking too much, I wish you would publish them. M. E. S., New London, Conn.

ANSWER.—The lines referred to by our correspondent are doubtless the following by Henry Hopley White. They were originally published in London to accompany a diagram illustrating the relations of the colors:

"Blue—Yellow—Red—pure simple colors all
(By mixture unobtainable) we PRIMARIES call:
From these, in various combinations blent,
All the colors trace their one descent,
Each mixed with each—their powers combined diffuse
New colors forming SECONDARY hues;
Yellow with red makes Orange, with blue—Green;
In blue with red admixed, is Purple seen.
Each of these hues in Harmony we find,
When with its complementary combined;
Orange with blue, and green with red agrees,
And purple tints, near yellows, always please.
These secondaries TERTIARIES produce,
And Citrine—Olive—Russet—introduce;
Thus green with orange blended forms citrine,
And olive comes from purple mixed with green;
Orange, with purple mix'd, will russet prove;
And, being subject to the rule above,
Harmonious with each tertiary we view
The complementary secondary hue.
Thus citrine—olive—russet harmonize
With purple—orange—green, their true allies.
These hues, by white diluted, Tints are made;
By black, are deepened into darkest Shade.
Pure or combin'd, the primaries all three,
To satisfy the eye must present be;
If the support is wanting but of one,
In that proportion harmony is gone;
Should red be unsupported by due share
Of blue and yellow pure—combin'd they are
In green—yellow secondary, thus we see,
The harmonizing medium of all three.
Yellow for light contrasts dark purple's hue,
Its complement, form'd of red and blue.
Red most exciting is—let nature tell
How grateful is, and soothing, green's soft spell.
So blue retires—beyond all colors cold,
While orange warm—advancing you behold.
The union of two primaries forms a hue
As perfect and decided as 'tis new;
But all the mixtures which all three befall
Tend to destroy and neutralize them all;
Nay, mix them—three parts yellow, five of red,
And eight of blue—then color all has fled.
When primaries are not pure, you'll surely see
Their complementals change in due degree:
If red (with yellow) to a scarlet tend,
Some blue its complementary green will blend;
So if your red be crimson (blue with red),
Your green with yellow would be varied;
If yellow tends to orange, then you find
Purple (its complement) to blue inclin'd;
But if to blue it leans, then mark the change,
Nearer to red you see the purple range.
If blue partakes of red, the orange then
To yellow tends; if yellowish, you ken
The secondary orange glows with red,
Reader, Farewell! my lesson now is said."

MODELLING IN WAX.

B. B., Chicago.—This work can be commenced, set aside for an indefinite time, and then recommenced without injury, and will require in the meantime neither thought nor attention. The materials for modelling in wax, are few and inexpensive. They are: some modelling wax, a piece of slate or glass and a small box to contain it. Some tools, either of metal or ivory, or of both materials. The wax is warmed, and a design having been traced on the slate is filled in with wax. The work is continued with tools. If a glass slab is used, the design may be placed on the other side of it, filled in as before directed and finished at leisure. The box or case is then shut up and the little studio is closed until the artist wishes to continue the model. This style of work can of course be carried about without any trouble. Different shaped boxes or cases will contain small busts, statuettes, etc., all of which may be modelled in wax. Various colors of wax may be used if desired.

HOW TO CORRECT UNEVEN WASHES IN WATER-COLORS.

CHAS. P., Chicago.—There are several ways of remedying the unevenness of the washes in your landscape. As the sky has been laid in unevenly, turn the drawing upside down, and with a flat camel's hair or sable brush and plenty of clean water wet it all over; then with gentle rubbing, having the brush constantly full of water, level the inequalities. The sponge may be required to remove stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of color. Touches with the point of a fine brush (generally termed hatching) may be required, in order to produce a perfectly level tint. The same means will answer for any other part of the drawing that may be uneven. By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, backgrounds, portraits, and all places for which a rather rough surface is desirable. When a tint cannot be got at once of the required depth or tone, it must be gone over with other washes of color until the object shall be attained; but in doing so, care must be taken not

to disturb the under color. When a wash of color is laid on the paper, leave it to dry before again working on it. Any defect observed may then be rectified more easily.

HOW TO CLEAN PRINTS.

B. B., Newark, N. J.—To clean and whiten prints which have become dirty by hanging in a smoky room, soak them in a weak, clear solution of chloride of lime until white, and then soak them in running water. Steep them for half-an-hour in water containing a very little hyposulphite of soda to neutralize any trace of adhering bleach, and dry them between bibulous paper under pressure.

"ADOLFI PAINTING."

PATIENCE, Madison Avenue.—"Adolf painting" is a new process. It consists in mixing oil colors with a special medium for painting on satin or silk, which fabrics, it is claimed, preserve their suppleness intact, and the colors on them come out bright and clear. The medium is also used on canvas instead of linseed oil. "Adolf painting" has not yet been introduced into this country.

SUNDRY QUERIES ANSWERED.

SIR: (1) Will you please give some suggestions for painting a tile facing for a mantel? (2) For a dining-room finished in oak, which would be more desirable for mantel, side-board, and buffet, oak or black walnut? M., Granville, O.

ANSWER.—(1) You can hardly do better than use the simple and pretty ivy design given last month. (2) Oak.

A. A. A., Amsterdam, N. Y.—In finishing crayon portraits a hard crayon should be used. A Conté crayon pencil No. 2 is the best. This is sharpened to a point, and after the masses of shadow are laid in, the fine outlines and sharp accents must be added with the pointed crayon. A paper stump carefully used with the crayon will soften the crudeness, and give a fine finish. With this method a drawing may be carried on to the closest detail.

M. R. S., Minneapolis, Minn.—Modelling on plush with plaster of Paris is a process taught in New York by the inventor, and the method of working is not published. By payment of a certain sum the inventor will give instruction under the guarantee that the pupil will not communicate the process to others. An ordinary slab of white marble is used for painting on mineral colors.

SUBSCRIBER, St. Louis, Mo.—There is an excellent art encyclopedia entitled "Monuments of Art," published by Straeter & Kirchner, New York, which contains plates and engravings of all the celebrated pictures and statues in the world. This should be procurable at any public library. A very useful little book, full of interesting classical illustrations, is "A Handbook of Legendary and Mythological Art," by Clara Erskine Clement.

C. B. D., Providence, R. I.—The madders are very different from the ordinary lakes, and are much more valuable and durable. We have never heard of any other name for them in English. In the French colors, garance is the equivalent for madder. Any good color merchant will supply such colors.

BESSIE E., Boston, writes: "(1) Of what use is Chinese white in china painting? (2) What mineral color shall I use for a scarlet poppy?" (1) Chinese white is to be used only for high lights; do not mix it with other colors. (2) Use capucine red, shaded with itself."

N. A. P., Salem, Mass., asks: "Can you tell me the meaning of a figure, with the head of a tiger, and the body, wings, and claws of an eagle? Four of these figures are to be placed on the outside of a new church in Haverhill, Mass." The monster described is evidently the "harpy," of heraldic blazonry, though why it should be placed on a church is not clear, unless some family of whose arms it forms a part is intimately connected with the building of the edifice.

W. P. G., Cambridge, N. Y.—Do we "think the idea a crazy one?" We do.

PAULUS, Trenton, N. J.—Lake and carmine are both fugitive and should be used as little as possible in water-color painting. Pink madder or extract of madder carmine are perhaps the best substitutes.

THE SUPPLEMENT DESIGNS.

Plate CCXXXVI. is a group of designs suitable for piano panels and for music-room and ball-room decoration.

Plate CCXXXVII. is a design for a small pitcher—"Clover and Grass." One side of the pitcher is so well covered, it is not really necessary to lay in a background, but if one is desired, a faint tint of celeste blue or sky-blue, would look well. Having drawn the design carefully with lead pencil or India ink, wash over all the flowers with carmine No. 2. Wash over all the leaves with apple-green, a little mixing yellow being added to it, and the grasses with brown-green. Mix a little ultramarine with carmine No. 2, enough to give a purplish hue. Wash over the right-hand side of the flowers, especially at the base, bringing out with a fine brush the separate leaves. When perfectly dry point up the flowers around the base with purple No. 2. Darken the leaves at the base of the flowers with brown green and emerald stone-green; also the right side of all the stems and the grasses. Especially darken these at the base of the pitcher. Leave the shaded parts of the leaves the first tint of apple-green; the rest of the leaf paint with emerald-stone green, yellow, sepia, and yellow ochre added to make different shades of green. Avoid too blue a green. Shade the leaves toward the stem. Do not draw a line with the brush in the centre of the leaf, leave this of the first tint, shading toward it. The leaves behind the flowers, shade with apple-green and black. The flowers under the leaves shade more than the others, with a slightly bluer tinge. Leave the top leaves lighter in color than the rest.

Plate CCXXXVIII. is a design for a vase—"Barberries." A background of yellow-brown, mixing yellow, gray, or celadon, would look well, but it would be quite as pretty without. Paint all the berries with capucine red, laid on thick enough to show decided color. Shade them with deep red-brown, outlining on the shadow side with iron-violet. The berries in the distance, as also some berries in each bunch, wash over with capucine red and purple No. 2 mixed. As reds fire out, and only one firing is to be preferred, paint the berries strongly. Paint the leaves with apple-green and mixing yellow; deep green and yellow ochre; dark green No. 7, brown-green and brown 4 or 17; the stems with sepia shaded with brown 4 or 17.

Plate CCXXXIX. is a design for ecclesiastical embroidery from an old English vestment.

Plate CCXL. is a collection of Arabic decorative designs from various old monuments.

Plate CCXLI. is a design of "Honeysuckle" for an embroidered screen-panel, the last of a series of four furnished to THE ART AMATEUR by the Royal School of Art Needlework, at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for treatment and an illustration of the screen in miniature will be found in the November number, page 129. The designs for the first, second and third panels were published in the November, December, and January numbers respectively.